

Camouflage

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GUTO PRYDERI PUW

Camouflage

(2017-18)

GUTO PRYDERI PUW

Camouflage

ar gyfer cerddorfa lawn
for full orchestra

(2017-18)

Cyd-gomisiynwyd *Camouflage* ('Cuddliw') gan BBC Radio 3 a Thŷ Cerdd ar gyfer dathliadau 90 mlwyddiant Cerddorfa Genedlaethol Gymreig y BBC yn 2018. Perfformiwyd y gwaith gyntaf gan y gerddorfa dan arweiniad Jac van Steen yn Neuadd Hoddinott, Caerdydd ar yr 28ain o Fawrth, 2018.

Camouflage was jointly commissioned by BBC Radio 3 and Tŷ Cerdd for the 90th anniversary celebrations of the BBC National Orchestra of Wales in 2018. The work was premiered by the orchestra under Jac van Steen at Hoddinott Hall, Cardiff on the 28th of March, 2018.

BBC
RADIO



Tŷ CERDD

tynnu sylw'r byd at Gerddoriaeth Cymru
promoting the Music of Wales to the world

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Offeryniaeth:

3 Ffliwt (2il yn dyblu Alto a'r 3ydd yn dyblu Picolo)

3 Obo (3ydd yn dyblu Cor Anglais)

3 Clarinét yn Bb (2il yn dyblu Clarinét yn Eb a'r 3ydd yn dyblu Clarinét Bas yn Bb)

2 Fasŵn

Isfasŵn

4 Corn yn F

3 Trwmped (1 yn C, 2 a 3 yn Bb)

2 Drombôn Tenor

Trombôn Bas

Tiwba

Timpani (yn dyblu Symbal Crog (isel))

3 Offerynnwr Taro:

1 – 3 Tom-toms,

Tam-tam (uchel), 2 Symbal Crog (uchel, Tsieina),
Glockenspiel.

2 – 2 Bongos, Drwm Gwifrau,

Tam-tam (cymharol uchel), Symbalau Clash, Symbal Crog (cymharol isel),
Triongl (isel), Seiloffôn.

3 – Drwm Gwifrau Picolo, Drwm Bas,

Tam-tam (isel), Symbalau Clash, Symbal Crog (isel), Feibraffôn.

Telyn

Piano

Llinynnau (lleiafswm 14, 12, 10, 8, 6)

Nodir y sgôr yn y traw a seinir (gyda thrawsgyweirio wythfed arferol yn y Picolo, Clarinét Bas, Isfasŵn a'r Basau Dwbl).

Hyd: c.13 munud

Instrumentation:

3 Flutes (2nd doubling Alto and 3rd doubling Piccolo)
3 Oboes (3rd doubling Cor Anglais)
3 Clarinets in Bb (2nd doubling Eb Clarinet and 3rd doubling Bass Clarinet in Bb)
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets (1st in C, 2nd and 3rd in Bb)
2 Tenor Trombones
Bass Trombone
Tuba

Timpani (also doubling Suspended Cymbal (low))

3 Percussionists:

- 1 – 3 Tom-Toms,
Tam-Tam (high), 2 Suspended Cymbal (high, China),
Glockenspiel.
- 2 – 2 Bongos, Snare Drum,
Tam-tam (medium), Clash Cymbals, Suspended Cymbal (medium),
Triangle (low), Xylophone.
- 3 – Piccolo Snare Drum, Bass Drum,
Tam-tam (low), Clash Cymbals, Suspended Cymbal (low), Vibraphone.

Harp

Piano

Strings (minimum 14, 12, 10, 8, 6)

The score is notated at sounding pitch (with usual octave transpositions applying to the Piccolo, Bass Clarinet, Contrabassoon and Double Bases)

Duration: c.13 minutes

Nodyn gan y cyfansoddwr:

Cyd-gomisiynwyd *Camouflage* ('Cuddliw') gan BBC Radio 3 a Thŷ Cerdd ar gyfer dathliadau 90 mlwyddiant Cerddorfa Genedlaethol Gymreig y BBC yn 2018. Perfformiwyd y gwaith am y tro cyntaf gan y gerddorfa dan arweiniad Jac van Steen yn Neuadd Hoddinott, Caerdydd ar yr 28ain o Fawrth, 2018 ac fe'i cyflwynir er cof am chwaraewraig piccolo arbennig nad yw rhagor yn ein mysg.

Yn ôl Geiriadur Rhydychen un diffiniad o'r gair 'cuddliw' yw 'lliwiad naturiol neu ffurf anifail sy'n ei alluogi i ymdoddi mewn i'w amgylchedd.' Ceir llawer o enghreifftiau o hyn mewn natur, gyda phatrymau croen y llewpard neu liwiau deryn y bwn o bosibl yn rhai o'r enghreifftiau gorau. Yn ei elfen canolbwyntia'r darn hwn ar guddio syniadau cerddorol o fewn y gweadau cerddorfaol gan eu gadael i ailymddangos mewn adegau penodol o'r darn. Caiff y syniad dau nodyn ac yn ddiweddarach y raddfa esgynnol eu cuddio yn raddol mewn blociau trwchus cerddorfaol sydd wedi eu creu o syniadau tebyg, nid anhebyg i'r patrymau a geir mewn cuddliw. Cyflawnir y cuddio ymhellach gan gordiau a gynhelir sy'n symud yn raddol o un adran offerynnol i'r llall. Tuag at ddiwedd y darn caiff y deunydd cerddorol ei ddatgelu gan y trwmped ddim ond i ddiflannu i flanced o raddfeydd esgynnol a disgynnol sydd maes o law yn datgymalu i ffurfio unawd chwareus yn rhan y piccolo.

Composer's note:

Camouflage was jointly commissioned by BBC Radio 3 and Tŷ Cerdd for the 90th anniversary celebrations of the BBC National Orchestra of Wales in 2018. The work was premiered by the orchestra under Jac van Steen at Hoddinott Hall, Cardiff on the 28th of March in 2018 and is dedicated to the memory of a fine piccolo player who sadly is no longer with us.

According to the Oxford Dictionary one definition of the word *camouflage* is 'the natural colouring or form of an animal which enables it to blend in with its surroundings.' Examples of this are numerous in nature, with prime examples possibly being the patterns on a leopard's skin or the colours on the bittern's feathers. This piece essentially deals with masking musical ideas into the orchestral textures, allowing them to resurface at various points within the course of the work. The repeated two-note idea at the opening and later the ascending scale are gradually concealed within thick blocks of orchestral textures constructed of layers of identical ideas, similar to a pattern found in a typical camouflage. Further concealing is achieved by sustained chords that gradually moves from one sectional to another. Towards the end the main musical material is clearly revealed on the trumpets only to disappear into a blanket of ascending and descending scales that eventually disintegrates into a closing playful solo in the piccolo part.

Camouflage

i ddathlu 90 mlwyddiant Cerddorfa Genedlaethol Gymreig y BBC/
to celebrate the 90th anniversary of the BBC National Orchestra of Wales

GUTO PRYDERI PUW

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The image displays a page from a musical score, likely for a symphony or concert piece. The score is written for a large orchestra and includes soloist parts. The instruments listed on the left are:

- Fl. 1, Fl. 2, Fl. 3
- Ob. 1, Ob. 2, Ob. 3
- Cl. 1, Cl. 2, Cl. 3
- Bsn. 1, Bsn. 2
- Cbsn.
- Hn. 1&2, Hn. 3&4
- Tpt. 1, Tpt. 2, Tpt. 3
- Tbn. 1, Tbn. 2
- B Tbn. Tba.
- Timp.
- Perc. 1, Perc. 2, Perc. 3
- Pno.
- Hp.
- Vln. I, Vln. II
- Vla.
- Vc.
- Db.

The score is in 3/4 time. The key signature is one sharp (F#). The score is marked with "Il" and "A". The dynamic markings include "pp", "p", "mp", and "ppp". The score includes various musical notations such as notes, rests, and slurs. The score is divided into measures by vertical bar lines. The score is written for a large orchestra and includes soloist parts.

17

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1&2

Hn. 3&4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

ppp

p

mp

norm. vib.

(8)

[illegible]

27

Fl. 1 *mf*

Fl. 2 *mf* To A. Fl.

Fl. 3 *mf*

Ob. 1 *mf* *pp* *ppp* *mf*

Ob. 2 *mf* *pp*

Ob. 3 *mf* *pp* To C. A.

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf* To B. Cl.

Bsn. 1 *mf* *ppp* *mf*

Bsn. 2 *mf*

Cbsn. *mf* *3*

Hn. 1&2 *p* *mf* *ppp*

Hn. 3&4

Tpt. 1 *mf* *ppp* *mf*

Tpt. 2 *p* *mf*

Tpt. 3 *mf* *ppp*

Tbn. 1

Tbn. 2 *mf* *mf*

B Tbn. Tbn. *mf* *ppp* B.Tbn con sord.

Timp. *mp* *pp* *p* *mp*

Perc. 1 3 Tom-toms *mf* *pp*

Perc. 2 *p* To S. Cym.

Perc. 3 *mp* *pp*

Pno. *p* *pp*

Hp.

Vln. I *mp* *pp* unis. nat. *mf*

Vln. II *mp* *pp* unis. nat. *mf*

Vla. *mp* *pp* unis. nat. *mf* div. a 2

Vc. *mp* *pp* unis. nat. *mf*

Db. *mp* *pp*

33

Fl. 1
Alto Flute

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1&2

Hn. 3&4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

mp

mf

ppp

senza sord.

nat.

div. a 2

Suspended Cymbal (medium)

6

7

8

9

51

Fl. 1. *p mp p mp p mp* solo *mf f* 3

Fl. 2. *mf* 3 3 3 *mp p* *mp p* *mp p*

Fl. 3. *mf* 3 3 3 *mp p* *mp p*

Ob. 1. *mf* 3 solo *f* 3 *mp p* *mp* solo *mf f* 3 3

Ob. 2. *p* *mf* 3 *mp p* *mp*

Ob. 3. *mp* *p* *mp p* *mp*

Cl. 1. *mp p* *mf solo* *mp p* *mp p* *mp p* *f* 3

Cl. 2. *mf* 3 *f* 3 *mp p* *mp p* *mp*

Cl. 3. *mf* 3 *mp p* solo *mp* 3 *f* 3

Bsn. 1. *mf* 3 *mp* *p* *mp* *p*

Bsn. 2. *mp* *p*

Cbsn. solo *mf* *f* 3 *p* *pp* 3 solo *mf* *f* 3

Hn. 1&2. 2. *mf* *pp*

Hn. 3&4. *p* 3. *mf* *pp*

Tpt. 1. *mf* *p*

Tpt. 2.

Tpt. 3.

Tbn. 1. *mf* *pp*

Tbn. 2.

B Tbn. Tba. solo *mf* *f* *mp* 3 *pp* Tba. solo *mp* *mf* 3

Timp.

Perc. 1. senza corde *p* *f* 3 *f* 3

Perc. 2. *p* *f* 3 *pp* *mp* *pp*

Perc. 3. *p* *pp* *mf* *pp*

Pno. *ff* *f* 3 *mf* *f* 3 8^{va}...

Hp. *mp* *f* 3 *mp* *mf* *f* 3

Vln. I. sul pont. → nat. *fp* *mf* 3 *mf* 3

Vln. II. sul pont. → nat. *fp* *mf* 3 sul pont. → nat. *fp* *mf* 3

Vla. → nat. *fp* *mf* 3 (b) sul pont. → nat. *fp* *mf* 3 sul pont. → nat. *fp* *mf* 3

Vc. sul pont. → nat. *fp* *mf* 3 sul pont. → nat. *fp* *mf* 3

Db. *mf* 3 *mf* 3

[illegible]

63 **D**

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1&2

Hn. 3&4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3
To T.-L.

Pno.

D

Vln. I

Vln. II

Vla.

Vc.

Db.

[illegible]

77

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1&2

Hn. 3&4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B Tbn. Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Db.

poco rall.

giusto e legato

div. a 2

giusto e legato

giusto e legato

un.

[illegible]

F Poco meno mosso ($\text{♩} = 116$)
giusto e legato

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

sn. 1

sn. 2

Cbsn.

pt. 1

pt. 2

pt. 3

Imp.

Perc. 3

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Vibraphone motor off

Vln. II: div. a 3

Vla: div. a 3

pp

mp

p

mf

ff

[illegible]

[illegible]

[illegible]

The image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked as "Meno mosso" with a metronome marking of 144 / ♩ = 72.

The instruments and parts visible include:

- Flutes (Fl. 1, 2, 3):** Flute 1 and 2 have a melodic line starting with a forte (*f*) dynamic, while Flute 3 has a more active, rhythmic part.
- Oboes (Ob. 1, 2, 3):** Oboe 1 and 2 have melodic lines, while Oboe 3 has a more active, rhythmic part.
- Clarinets (Cl. 1, 2, 3):** Clarinet 1 and 2 are mostly silent, while Clarinet 3 has a melodic line.
- Bassoons (Bsn. 1, 2) and Contrabassoon (Cbsn.):** These instruments have melodic lines, with the Contrabassoon having a more active, rhythmic part.
- Horns (Hn. 1&2, 3&4):** Horns 1 and 2 have a melodic line, while Horns 3 and 4 have a more active, rhythmic part.
- Trumpets (Tpt. 1, 2, 3):** Trumpets 1 and 2 have a melodic line, while Trumpet 3 has a more active, rhythmic part.
- Trombones (Tbn. 1, 2) and Baritone/Euphonium (B Tbn. Tba.):** These instruments are mostly silent.
- Percussion (Perc. 1, 2, 3):** Percussion 1 and 2 have a melodic line, while Percussion 3 has a more active, rhythmic part.
- Piano (Pno.):** The piano part is mostly silent.
- Harps (Hp.):** The harp part is mostly silent.
- Violins (Vln. I, II) and Viola (Vla.):** These instruments have a melodic line.
- Violoncello (Vc.) and Double Bass (Db.):** These instruments have a melodic line.

The score includes various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *pp* (pianissimo), and *ff* (fortissimo). It also includes articulation marks like accents and slurs.

At the bottom of the page, there is a tempo change marked "H" (Halte) and "Meno mosso" with a metronome marking of 144 / ♩ = 72.

117

FL. 1 *mp* *p*

FL. 2 *mp* *p*

FL. 3 *mp* *p*

Ob. 1 *mp* *p*

Ob. 2 *mp* *p*

Ob. 3 *mp* *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *mp* *p*

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

Cbsn. *mp* *p*

Hn. 1 & 2 *p* *f* *p* *f* *p*

Hn. 3 & 4 *f* *p* *f* *f*

Tpt. 1 *f* *ff* *f* (solo) *mf* *ff* *3*

Tpt. 2 *f* *f* *ff* *3* (solo) *mf*

Tpt. 3 *p* *f* solo *mf* *f*

Tbn. 1

Tbn. 2 *mp*

B Tbn. Tba. *mf* *mp*

Timp.

Perc. 1 *mf* *mp* *p*

Perc. 2 *mp* *p* *pp*

Perc. 3 *pp* *mf*

Hp.

Vln. I *mp* *f* *mp*

Vln. II *mp* *f* *mp*

Vla. *mp* *f* *mp*

Vc. *mp* *f* *mp*

Db. *mp*

[illegible]

132

FL. 1

FL. 2

FL. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1&2

Hn. 3&4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

[illegible]

145

J Moderato (♩ = 44)

Fl. 1. *p* *mp* 3

Fl. 2. *mp* 3

Fl. 3. 6 3

Ob. 1. *p* *mp* 3

Ob. 2. *mp* 3

Ob. 3. 6 3

Cl. 1. *p* *mp* 3

Cl. 2. *p* *mp* 3

Cl. 3. 6 3

Bsn. 1. *mp* 3

Bsn. 2. *p* *mp* 3

Cbsn. 6

Hn. 1&2. 1. 3 *mp* *mf* *mp* 3

Hn. 3&4. *mp* *mf*

Tpt. 1. *p*

Tpt. 2.

Tpt. 3.

Tbn. 1.

Tbn. 2.

B Tbn. Tba.

Timp. (tr) *gliss.* *mf* 6 5 *p*

Perc. 1. Glockenspiel *mp* 3

Perc. 2.

Perc. 3. To Vib. *p* Vibraphone hard mallets *mp* 3

Pno.

Hp. *mf* 6 7 (fast) *p* 2 *mp*

J Moderato (♩ = 44)

Vln. I. 7 *gliss.* *mf* *ord.* *unis.*

Vln. II. *f* 7 *gliss.* *ord.* *mp* (unis.)

Vla. *f* 7 *gliss.* *ord.* *p* (unis.)

Vc. *unis. pizz.* 3 *mp* *p*

Db. *unis. pizz.* 3 *p*

149

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1&2

Hn. 3&4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B Tbn.
Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

pp

p

arco

To Cl. in Bb

To B. Cl.

To S. Cym.

To B. D.

153 Static

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1&2

Hn. 3&4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B Tbn. Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hrp.

Vln. I

Vln. II

Vla.

Vc.

Db.

27

[illegible]

167

FL. 1 *p* *pp* *ppp* *mf* *f*

FL. 2 *p* *ppp* *f*

FL. 3 *f*

Ob. 1 *p* *pp* *ppp* *f*

Ob. 2 *p* *ppp* *mf* *f*

Ob. 3 solo - non espress. *p* *mf* (with Bsn. 1) *mp* *mf* *f*

Cl. 1 *p* *ppp* *mf* *f*

Cl. 2 *p* *mf* *f*

Cl. 3 *p* *mf* *f*

Bsn. 1 *p* *ppp* solo (with C.A.) *mp* *mf*

Bsn. 2 *ppp*

Cbsn. *p* *pp* *ppp*

Hn. 1&2

Hn. 3&4

Tpt. 1 (con sord.) *p* *f*

Tpt. 2 con sord. *p* *f*

Tpt. 3

Tbn. 1

Tbn. 2

B Tbn. Tba.

Timp. (tr) *pp* *ppp*

Perc. 1 *pp* *p*

Perc. 2 Suspended Cymbals (medium) *ppp* *pp*

Perc. 3 Bass Drum *ppp* *pp* To Vib. *ppp* *mf* *f*

Pno. *p* *ppp*

Vln. I (All trills played up a semitone. All gliss. should be trilled, played continuously and as smooth as possible) *ppp* *pp* *mp* *pp* *mp* *pp* *mp*

Vln. II *ppp* *pp* *mp* *pp* *mp* *pp* *mp*

Vla. *ppp* *pp* *mp* *pp* *mp* *pp* *mp*

Vc. *ppp* *pp* *mp* *pp* *mp* *pp* *mp*

Db. *p* *pp* *ppp* *pp* *p*

punta d'arco poco sul pont.

norm. vib.

con sord.

Vibraphone motor off

Reo

L

[illegible]

199

Fl. 1

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Viol. 1 & 2

Viol. 3 & 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

3 Tbn. Tba.

Timp.

perc. 1

perc. 2

perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vcl.

Db.

[illegible]

M

220

Fl. 1 *fp* non vib. norm. vib. non vib. *p* *pp*

Fl. 2 *mp* norm. vib. non vib. *pp* To Fl.

Fl. 3 *fp* non vib. norm. vib. non vib. *pp*

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *mp* norm. vib. non vib. *p*

Cl. 2

Cl. 3 norm. vib. non vib. *pp*

Bsn. 1 norm. vib. non vib. *pp*

Bsn. 2 norm. vib. non vib. *pp*

Cbsn. norm. vib. non vib. *pp*

Hn. 1&2

Hn. 3&4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B Tbn. Tba. con sord. Tba. *pp*

Timp.

Perc. 1

Perc. 2 *p* 5 To Bongos

Perc. 3

Pno. *mp* 5 (blend with harp) *p* *ppp*

Soft Ped.

Hp. *mp* 5 (blend with piano) *p* *pp*

Vln. I *mf* *p* sul tasto

Vln. II pizz. arco *mf* *p* sul tasto

Vla. arco *mp* 5 3 3 *mf* *p* sul tasto

Vc. norm. vib. non vib. *mf* *p*

Db.

[illegible]

[illegible]

245

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

con sord. (straight)

China Suspended Cymbal

secco

To Ch. S. Cym.

To T.-l.

To S. D.

To T-l.

senza corde

gliss.

8va

250 (2+2+3)

FL 1

FL 2

FL 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1&2

Hn. 3&4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *f* *ff* *mp* *fff*

senza sord. (gradually becoming more prominent)

tr

Tam-tam (high)

Snare Drum

Tam-tam (low)

To S. D.

To Tom-t.

To Bongos

gliss.

(2+2+3)

[illegible]

[illegible]

P Rapido ma molto giusto (♩ = 116-120)

Q

275

Fl. 1 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Fl. 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Fl. 3 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Ob. 1 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Ob. 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Ob. 3 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Cl. 1 *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Clarinet in Eb

Cl. 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Bass Clarinet in Bb

Cl. 3 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Bsn. 1 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Bsn. 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cbsn. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tpt. 1 *con sord. (mica)* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tpt. 2 *con sord. (mica)* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tpt. 3 *con sord. (mica)* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tbn. 1 *con sord. (mica)* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tbn. 2 *con sord. (mica)* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

B Tbn. *con sord. (mica)* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Tba. *con sord.* *p*

Timp. *To Timp.* *mf*

Perc. 3 *Tam-tam (low)* *mf*

Pno. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

(8)... (lv.)

Q

Vln. I *div. a 2* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vln. II *ord.* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vla. *mf* *ord.* *p* *mf* *p* *mf* *p* *mf* *p*

Vc. *div. a 2* *p* *mf* *ord.* *p* *mf* *p* *mf* *p*

Db. *p*

279

Fl. 1 *mf* *p* *mf* *p* *mf* *p*

Fl. 2 *p* *mf* *p* *mf* *p* *mf*

Fl. 3 *mf* *p* *mf* *p* *mf* *p*

Ob. 1 *p* *mf* *p* *mf* *p* *mf*

Ob. 2 *p* *mf* *p* *mf* *p* *mf*

Ob. 3 *mf* *p* *mf* *p* *mf* *p*

Cl. 1 *p* *mf* *p* *mf* *p* *mf*

Cl. 2 *p* *mf* *p* *mf* *p* *mf*

Cl. 3 *p* *mf* *p* *mf* *p* *mf*

Bsn. 1 *p* *mf* *p* *mf* *p* *mf*

Bsn. 2 *p* *mf* *p* *mf* *p* *mf*

Cbsn. *p* *mf* *p* *mf* *p* *mf*

Tpt. 1 *p* *mf* *p* *mf* *p* *mf*

Tpt. 2 *mf* *p* *mf* *p* *mf* *p*

Tpt. 3 *p* *mf* *p* *mf* *p* *mf*

Tbn. 1 *p* *mf* *p* *mf* *p* *mf*

Tbn. 2 *p* *mf* *p* *mf* *p* *mf*

B Tbn. *p* *mf* *p* *mf* *p* *mf*

Tba. *p* *mf* *p* *mf* *p* *mf*

Timpani *mp*

Perc. 3 *mf* *p* *mf* *p* *mf* *p*

Pno. *p* *mf* *p* *mf* *p* *mf*

Vln. I *p* *mf* *p* *mf* *p* *mf*

Vln. II *p* *mf* *p* *mf* *p* *mf*

Vla. *mf* *p* *mf* *p* *mf* *p*

Vc. *mf* *p* *mf* *p* *mf* *p*

Db. *mf* *p* *mf* *p* *mf* *p*

283

FL. 1

FL. 2

FL. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1&2

Hn. 3&4

B Tbn.
Tba.

Timp.

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

To B. D.

[illegible]

290

G.P.

Fl. 1

Fl. 2

$\text{mf} > p$

Fl. 3

mp
 p
 mp
 pp

Ob. 1

$mf > p$

Ob. 2

Ob. 3

$mf > p$
 $mp > pp$

Cl. 1

$mf > p$

Cl. 2

Cl. 3

Bsn. 1

p
 $mf > p$

Bsn. 2

Cbsn.

$mf > p$

Hn. 1&2

ppp

Hn. 3&4

ppp

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

Triangle (low)
 pp

Perc. 3

pp
 ppp

Pno.

Hp.

Vln. I

Vln. II

p

Vla.

Vc.

$mf > p$

Db.

G.P.